# TECHNICALLY POPPING PORTRAITS
**Part One**

**Grade Level:  4-6**

**Approximate time:  1 hour**

**Objectives:**
- ➢ Simplify the beginning of a work of art by using start-up skills
- ➢ Use contour lines to indicate the form of an object
- ➢ Evaluate subject matter, meanings and purposes
- ➢ Assess the learning

**Materials:**
- ➢ Video (Warhol and Pop Art
- ➢ CD's 60's music
- ➢ Overhead projector
- ➢ Slide projector
- ➢ Warhol reproductions
- ➢ 8 ½ x 11 bond paper
- ➢ Pencils
- ➢ Black pens or fine line markers
- ➢ Hand mirrors
- ➢ Copy machine

**Vocabulary:**
Contour (drawing the edges of figures     The elements are:  color, line, value, form,
Silk screen (a stencil method of printing            space, shape and texture..
    A flat-color design through a piece of silk or other fine cloth.
    The parts that are not to be printed are blocked out with a piece of film.
    The principles are:  pattern, balance, unity, emphasis, rhythm, movement and contrast.

**Procedure:**
Explore the reproductions with questions such as:
  What do you see?  What is the title?  How do you feel when you look at this work?  Why?
What ideas do you feel were running through the artist's mind when he created this?  Was the artist trying to get you to think of something special?  What materials did he use?
  Identify the elements and principles of art you see.
  Give some background about Pop Art and Andy Warhol.
  Aesthetics:  Do you think this is beautiful?  Is there a purpose to this style of art?  Would you hang this in your house?

**Production:**
  Using the overhead projector, instruct the students about drawing a portrait explaining proportions, feature placement, etc.  Explain contour line.  Students draw along with the instructor.
  Next, assign the students to draw a contour, self-portrait.  Use a hand mirror, if available.  Once the pencil drawing is complete, students need to use a black marker on the lines to prepare the portrait for copying.

Music:  Listen to 60's music while creating POP portraits.

**Assessment**:

    Did the student participate in the discussion?
    Did the student apply the instructions as far as feature placement?
    Did the student use contour lines throughout the portrait?
    Are the proportions correct?

Once the students have turned in their portraits, the teacher needs to prepare the portraits for Part Two by using the copy machine. Each portrait needs to be reduced 50% four times, resulting in a stamp-size portrait. Each student will need a copy of everyone's stamp-size portrait.

**EXTENSION**:

Each student will need a photo of himself/herself. The school individual photos would be a good one to use. The teacher will then need to duplicate the photo on a black and white copy machine numerous times (4 to 8 each). Direct the students to color the copies differently such as the Andy Warhol portraits. Mount the series on colored paper that enhances the portraits.

# TECHNICALLY POPPING PORTRAITS

**Part Two**

**Grade Level:  4-6**

**Approximate time:  1 hour**

**Objectives:**
 ➢  Create a piece of art that utilizes technology
 ➢  Assess the learning

**Materials:**
 Reduced contour-line stamp-size portraits
 Markers
 Glue sticks
 Card stock
 Scissors
 CD' of 60's music
 Optional:  beds, edged scissors

**Vocabulary:**
 Mountain fold


 Valley fold


 Accordion fold




**Procedure:**
1.  Make the accordion fold spine


2.  Color the portraits.


3.  Attach the portraits to the sides of the spine folds
    Leave approximately 1/8" between the bottom edge of
     one portrait and the top edge of the other.  Leave the
     end flaps free.


4.  Fold the cover piece in half length-wise.  Apple glue to
     entire inside surface of the cover.  Sandwich the end flap
     inside the folded cover.  Rub the cover firmly with the
     heel of your hand.

5. Wrap the enclosure piece around the closed book snugly but still capable of moving up and down. Glue the strip ends. Using beads, buttons or scraps of paper, decorate the enclosure.
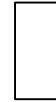
6. Using a blank stamp-size paper, write a title of your book with your name and attach it to a space in your book. If there is a place for a title stamp, attach it to the closure band.

Music: Play the 60's music while building the POP PORTRAIT book.

**Assessment:**
1. Does the closure move freely?

2. Does the book open easily?

3. Does the title indicate harmony with the book?

4. Would someone want to pick up this book first?

# RESOURCES

SCHOLASTIC ART,  Feb. 2000, Andy Warhol Working With Pop Art

SCHOLASTIC ART AND MAN, Apr./May, 1988, Pop Art Andy Warhol

Strickland, Carol, THE ANNOTATED MONA LISA, Andrews and McMeel, Kansas City, 1992

91 ARTISTS

"Self Portrait", Art Image Publications, 1-800 361-2598

"Marilyn Monroe", Shorewood Prints, 1-800 494-3824

Websites:

www.davis-art.com           Davis Publishing Company

www.sholastic.com           Scholastic Publishing Company

www.metmuseum.org           Metropolitan Museum of Art, New York City

www.nga.gov/education       National Gallery of Art, Washington, D. C.

www.lama.org                Los Angeles Museum of Art

# TECHNICALLY POPPING PORTRAITS
## Part Three

**Grade Level:  4-6**

**Approximate time:  1 hour**

**Objectives:**
1.  Use colors to create intentional effects
2.  Create a work of art using technology
3.  Assess the learning

**Materials:**
   Reduced contour line portraits (1/4 page size, two reductions of 50%) copied onto watercolor
     paper 81/2 x 11"
   Colored markers
   Colored construction paper mats (optional)
   Music:  tapes or CDs of Beethoven

**Vocabulary:**
   Complementary:  colors opposite each other on the color wheel
   Analogous:  colors side by side on the color wheel
   Value:  the light and dark qualities of a color
   Intensity:  the brightness or dullness of a color
   Negative:  the reversal of colors
   Primary:  red, yellow and blue
   Secondary:  orange, green and violet
   Tertiary:  the colors in between the secondary and primary colors on the color wheel
   Monochrome:  one color and its values

**Procedure:**
   Explore the reproductions.  Review color theory.  Ask questions such as:  Where do you see
complementary colors?  Analogous?  Negative? Etc.  Are there different values? Point out the use of
intensity.  Why did Andy Warhol use color like this?
   Aesthetics:  Do you think these portraits are beautiful?  Why or why not?

**Production:**
   Distribute the previously-drawn Beethoven portraits that have been reduced and copied onto
watercolor paper.
   Assign specifically how the students are to color each portrait, i.e.  complementary, analogous,
monochrome, etc. apply the color theory previously discussed.
   Give your piece a title.

Music:  Listen to tapes or CD's of Beethoven's music

**Assessment:**
   Did the student participate in the discussion of color theory and Andy Warhol's work?
   Did the student color the portraits according to the instructions?
   Is there harmony between the title and the work?

An example of self-assessment sheet for the student's use:

# LESSON ASSESSMENT

YOUR NAME _____

THE ARTIST I STUDIED WAS _____

THE WORK WAS TITLED _____

IT SHOWED _____
_____
NAME TWO ELEMENTS YOU SAW _____
HOW WERE THE ELEMENTS USED (Principles) _____
_____
_____
TITLE OF MY WORK _____
_____
WHAT DID YOU DO THAT MAKE YOUR WORK SO GOOD? _____
_____
_____
_____
_____

# BACKGROUND

## POP ART

This return to pictorial subject matter was hardly a return to art tradition.  Pop art made icons of the crassest consumer items like hamburgers, toilets, lawnmowers, lipstick tubes, mounds of orange-colored spaghetti, and celebrities like Elvis Presley.  "There is no reason not to consider the world," Rauschenberg said, "as one large painting."  Pop artists also made art impersonal, reproducing Coke bottles or Brillo boxes into a slick, anonymous style.  With playful wit, the new art popped the pomposity of Action Painting.

Pop artists blazed into superstardom in 1962 like comets in a Marvel comic.  Pop was easy to like.  Its shiny colors, nappy designs – often blown up to heroic size – and mechanical quality gave it a glossy familiarity.  Pop became as much an overnight marketing phenomenon as a new artistic movement.  Collectors compared the skyrocketing prices of their acquisitions to IBM stock.  Meanwhile, galleries chock full of passé Abstract Expressionist inventory were out of the action.  One jealously posted a sign next to an exhibit of Warhol soup cans:  "Get the real thing for 29 cents."

For architect Philip Johnson, a Pop collector, the art was more than momentarily enriching.  "What Pop art has done for me is to make the world a pleasanter place to live in," he said.  "I look at things with an entirely different eye – at Coney Island, at billboards, at Coca-Cola bottles.  One of the duties of art is to make you look at the world with pleasure. Pop art is the only movement in this century that has tried to do it."

The "pop" in Pop art is for "popular", but also for a bright explosive quality, a visual counterpart to "snap-crackle-pop".  Its application to a strong, controversial and highly publicized trend in the art of the 1960's originated in a painting of 1956 by a British artist, Richard Hamilton, but though the British Pop movement preceded the American one in time, the American version originated independently; and it was in New York and also in California, sunlit home of Hollywood fantasy, that the style found its fullest and most spectacular destiny.

Pop art is often seen as part of a reaction against Abstract Expressionism, but from Abstract Expressionism Pop art inherited various elements, not least an immensely enlarged sense of the possibilities for art in general, and, specifically, for the effects of large-scale work and "all-over" painting.  In contrast to Abstract Expressionism, however, it is, most obviously, a return to figuration; and the paintwork is often clean and crisp.  The subject matter represented is the material of contemporary urban life, the new, the instantly banal, the consumable, the ephemeral, the highly sophisticated "folk art" of the second half of the twentieth century – comic strips, giant billboards, slickly styled automobiles, cigarette packets or film-star pin-ups.  Pop art did not so much draw from these as reproduce them in different terms.

### WARHOL:  THE POPE OF POP

People who have never been inside an art museum know American painter Andy Warhol (1930-87).  Warhol picked his subject off supermarket shelves and from the front pages of the tabloids.  He would then mass-produce images like Marilyn or Campbell's Soup cans in assembly-line fashion, repeating them by silkscreen duplication.  These well-known images pushed art out of the museum and into the mainstream.

"Once you begin to see Pop," Warhol said, "you can't see America in the same way."  Not only did Warhol force the public to reexamine their everyday surroundings, he made a point about the loss of identity in industrial society.  "The reason I'm painting this way is that I want to be a machine," he said. Warhol delighted in deadpan, outrageous statements:  "I think it would be terrific if everyone looked alike," he said, and, "I want everybody to think alike.  I think everyone should be a machine."  Just when critics concluded his platinum fright wig, pale makeup, and dark glasses

concealed an incisive social commentator, Warhol punctured their balloons. "If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it."

Warhol began as a very successful shoe illustrator for print ads. He lived with his mother in New York with twenty-five cats. Then in 1960, Warhol made acrylic paintings of Superman, batman, and Dick Tracy. From 1962-65 he added the famous soup cans, Coke bottles, dollar signs, celebrity portraits, and catastrophe scenes straight out of the *National Inquirer*. Warhol made himself into a media sensation. He installed his retinue at a downtown studio called the factory.

From 19+63-68 Warhol made more than sixty films which reached new depths of banality. One silent film, "Sleep," runs six hours, capturing every non-nuance of a man sleeping. "I like boring things, " Warhol said.

Although Warhol works are instantly recognizable, he opposed the concept of art as a handmade object expressing the personality of the artist. In his multiple images, endlessly repeated as in saturation advertising, Warhol brought art to the masses by making art out of daily life. If art reflects the soul of a society, Warhol's legacy is to make us see American life as depersonalized and repetitive. "Andy showed the horror of our time as resolutely as Goya in his time," said contemporary painter Julian Schnabel.

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According to Warhol, he wanted nothing more than anonymity. When hired for a speaking tour, he sent a Warhol-impersonator. After 1698 he left his art totally to assistants. Yet, conversely, Warhol took infinite pains to publicize his own persona and hobnobbed frenetically with the Beautiful People.

In 1968 a groupie who played a bit part in his films, calling herself sole member of SCUM (Society for cutting Up Man), shot him. In grave condition, Warhol hovered between life and death. The first thing he did on emerging from intensive care was ask about his media coverage. Making a photo opportunity out of his near-extinction, Warhol displayed his scar for comments.

"Fame is like peanuts," Warhol said. "When you start, you can't stop." A media star who had it all, Warhol was asked by art dealer Ivan Karp what he wanted. "I want for fame," Warhol whispered. Although he predicted fifteen minutes of limelight for everyone, for Andy Warhol it lasted twenty-five years.